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con moi sanble, Vostre amors longuemant durer;" p. 454 on the 12th century "evolution" of the Tristan situation see F. M. Warren, *MLN.* XIII (1898), 339-351 and Paris' favorable comment in the *J. d. S.* 1902; p. 473 no mention is made in the two volumes of *La Chèvre (li Kièvres)*; Miss Schoepperle speaks of the *pastourelle* but makes no reference to Golther's interesting hypothesis that *La Chèvre* is Robert de Reims (p. 75); we heartily agree that Crestien is not the author of the *estoire*, see Bédier II, 308 note, for reasons.

In conclusion, let us say that Miss Schoepperle's work is sure to rank among the notable contributions to the study of Arthurian literature.

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#### VOWEL ALLITERATION IN THE OLD GERMANIC LANGUAGES.

By E. Classen, M. A. Manchester University Press, 1913.

The University of Manchester, in whose Germanic series the above slender volume is the first publication, is to be congratulated if the standard here set can be maintained in the succeeding numbers. The neatness and attractiveness of the dark green binding and the excellent type and paper awaken a certain favorable expectation as to the contents which in this case is certainly not disappointed.

In masterly fashion and with exemplary clearness and brevity the author, who is described as Assistant Lecturer in English Language and Literature, discusses one of the moot questions of Germanic alliterative poetry, takes his own modest but decided stand on it, and backs up his argument with an imposing and (to the reviewer) convincing array of investigations whose results are painstakingly tabulated and summarized.

The form of such a book as this is almost as important as its matter; and in this respect too Mr. Classen shows admirable taste and judgment. In his Introduction he discusses the whole problem; Part I is devoted to a careful consideration of the three principal attempts at its solution, of which two are rejected and the third supported by general argument; Part II consists of the results of Mr. Classen's own special investigation undertaken to test the validity of the theory he accepts, concluding with a statistical summary. Thus those who wish to get the special contributions of Mr.

Classen, without working through the whole treatise, can do so by reading the introduction, the third section of Part I, and the final summary.

It has long been felt by scholars that the freedom with which different vowels alliterate in the old Germanic poetry was anomalous, in view of the rigidity of the rule regarding consonant alliteration. To explain this anomaly, three principal theories have been advanced. The glottal stop theory assumed that every accented initial vowel was preceded by the glottal stop, as in modern German, and that it was the glottal stop which alliterated, so that the vowel sound was negligible. The objections which lead Mr. Classen to reject this theory are that there is no evidence of the existence of a glottal catch in old Germanic tongues, and that so important a sound would surely have been given a symbol. Some of the argumentation here is not wholly free from speciousness, and indeed Mr. Classen's best service consists not in his refutations of the old theories, but in his own positive contribution to the subject. He finds not many objections to the sonority theory, according to which vowels have in common a greater sonorousness of sound and hence could resemble each other regardless of their individual quality. To this Mr. Classen dissents: it is not true, he claims, that *i* is more like *a* than for example *p* is like *b*; on the contrary, the two vowels are never confused, the two consonants not infrequently interchanged. He is on more congenial ground in his consideration of the third theory, which claims that originally vowels as well as consonants had to be identical for the alliteration. But two circumstances combined to break down this identity. In the first place, vowel sounds are more subject to change than consonantal sounds, and consequently words which originally could alliterate would in the course of time represent false rhymes. Secondly, just as the two accents of the first half-line could have either identical or different consonants, so they could have identical or different vowels; lines with different vowels would help to break down the rule. To these might be added a third consideration, the relative scarcity of words with initial vowels: thus in the vocabulary of the *Heliand* there are but four words with initial *i* capable of alliterating.

To the third theory the principal objection is the outstanding fact that a large proportion of the vowel alliteration is wholly haphazard. Mr. Classen's reply is that it is not as haphazard as it seems, and devotes Part II to a detailed study of vowel alliteration in order to ascertain the

actual facts. For this purpose lines with vowel alliteration are grouped into four classes: I, lines with text-identical vowels; II, lines with approximately identical text vowels; III, lines with vowels which become identical if traced back into the older language; IV, lines with different vowels which remain different when traced. The importance of group III lies in the fact that, as we know, certain lines or even groups of lines became traditional and were used by poets widely separated in time; hence the evidence of this group is weightiest in the Edda, so much of which was transmitted in purely oral fashion, less weighty however in the Heliand and Beowulf.

Mr. Classen's investigations deal with minor monuments, Beowulf entire, part of the Heliand, and four books of the Edda, and his results show that "under the most favourable interpretation of the material, the percentage of lines with originally identical or approximately identical vowels is in every case above 58, and reaches 82.6 in the *Völundarkviða*, 74 in the Heliand, and 75.2 in Beowulf". Under the most unfavorable interpretation, the lowest percentage is 38, the highest 57. Even this would be sufficient, I think, to substantiate Mr. Classen's claim of great probability for the theory he supports, and he may be congratulated on having virtually settled a question of no little importance for the theory of the old Germanic alliterative verse.

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GENEVIVE BIANQUIS, CAROLINE de GÜNDERODE.

Ouvrage accompagné de lettres inédites. Paris 1910.

Félix Alcan xi 508 pp 8mo Francs 10-

In her book on Günderode, which was accepted as doctor's thesis by the University of Paris, Mlle. G. Bianquis gives us a thorough, intelligent and sympathetic study of the life and work of this "tragic Muse of German romanticism", whose touching figure has exercised its potent charm on many a writer ever since that fateful July evening of 1806 when she put an end to her striving and suffering by stabbing herself to death with a dagger.

The "First Part" treats of Günderode's life and gathers together into a complete picture the various studies which have appeared on the subject from 1878 when Schwartz,